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The book is very pessimistic at times, yet the author is too much in love with his subject and too penetrated with it to be dominated by mere pessimism. The two figures around which the book centres illustrate these two tendencies of the work. On the one hand we see the worst side of Russia in Nicholas II, the incarnation of the divine-right, self-worshipping, yet weak and inept Tsardom, so jealous of its heaven-given prerogatives that, even when it openly agrees with its councillors of state, it is always secretly trying to circumvent them. On the other hand we see the pitiful side of Russia in Count Witte, the wise statesmanlike economist, who could, if only he had been listened to, have held together the discordant nationalities of the Empire by concessions in self-government, yet rallied them around a regenerated Empire by nation-wide economic prosperity. Witte strongly recalls Turgot. Both had a great vision, thoroughly understood the needs of their countries, and both, had they been supported, might have kept their states from dissolution, revolution, and a reign of terror. The value of Dr. Dillon's book lies chiefly in the fact that he was the intimate of Witte, and that he gives us that great statesman's confidential views and convictions on Russian policy. No student of Russia can afford to do without this work, easily one of the most important ever written about Russia.

S. L. WARE.

BEHIND THE SCENES IN THE REICHSTAG. SIXTEEN YEARS OF PARLIAMENTARY LIFE IN GERMANY. By the Abbé E. Wetterlé. Translated from the French by George Frederic Lees. New York: George H. Doran Company. 1918. Pp. xii + 256.

Abbé Wetterlé has long been known as a leader of the party friendly to France in Alsace-Lorraine, as the editor of a prominent paper there, and as a lecturer in French cities on the Alsace-Lorraine question. In the present book he relates his experiences as a member for Alsace-Lorraine in the Reichstag and gives us numerous pen-portraits of his German colleagues there. He describes also with piquancy and in true French journalistic style such topics as the interior arrangements of the Reichstag, the procedure in debate, the tactics of parties, the attitude of the Chancellor, and much else that is interesting.

But the most instructive part of the book is that in which Abbé Wetterlé takes us behind the scenes and shows us how little importance attaches to "the noisy declarations and tragic gestures" of speakers against the Government Bills. In reality all is settled in secret conclave between party leaders and the Chancellor's collaborators. The Chancellor can, indeed, always secure the passage of desired legislation by a system of judicious bribes or by governmental favors. The book is also valuable for the light it throws on politics in Alsace-Lorraine up to the Great War.

S. L. WARE.

THE LIFE AND LETTERS OF JOEL CHANDLER HARRIS. By Julia Collier Harris. Boston and New York: Houghton Mifflin Company. \$3.50 net.

Like Washington Irving, Joel Chandler Harris, among his intimate friends, was afflicted with "immortal shyness," so that in spite of many flattering, tempting offers to get him before the public, he chose to remain in the seclusion of his home, and thus afforded no opportunity for his numerous admirers to become acquainted with him in any other way than through his books. And yet since Irving's day there has been no other writer more genuinely and universally loved. This biography, prepared by his daughter-in-law, takes us into his home, brings us into intimate contact with his genial, whimsical, child-like nature, and helps us to understand how through his unpretentious sketches of Uncle Remus and the little boy he reached the hearts of grown folks and children everywhere, both in his own country and in Europe. "Oh, it is so easy to be contented," he declared, "and yet there is so little of it in the world." "Humor," he said on another occasion, "is an excellent thing to live by, and all things being equal, an excellent thing to die by." Thus his whole life was pervaded by a spirit of optimism which makes itself felt throughout everything he wrote. But with his humble estimate of his own talents, he was, like Irving too, surprised at the success of his first book, his negro folk-tales, for he insisted that it was just an accident. "All I did was to write out and put into print the stories I had heard all my life." This story of his life, however, brings out the fact that his success